

Introduction to Indian Music

Compiled by
Harsha Chakravarti

INTRODUCTION TO INDIAN MUSIC

Professor
Manohar Singh Ahluwalia
M.A., M.Ed. (Admin)

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Twenty centuries ago, the essential role of music of India was deemed to be purely ritualistic. Music as entertainment is supposed to have evolved much later. Another part of Indian music is folk music. Indian classical music is said to have evolved out of the mixture of these. It is presumed that folk music existed long before the Aryans came to India, the Dravidians having their own. The art of music practised in India has a special significance, as it has developed from the ritualistic music in association with folk music and other musical expressions of neighbouring nations, developing into its own characteristic art. Matured through "thought, experience and expression", Indian classical music has become unique in the world.

THE ORIGINS OF INDIAN MUSIC

The origin of Indian music is said to be rooted in the Vedas. It is said that God Himself is musical sound, the sound which pervades the whole universe, i.e. Nadabrahma. The origins of Indian music are therefore considered divine. It is said that the musician has to cultivate an attitude of self-abandonment, in order to fuse with the Supreme Reality, Brahma.

Brahma is said to be the author of the four Vedas, of which the Sama Veda was chanted in definite musical patterns. Vedic hymns were sung in plain melody, using only 3 notes.

It took a long time for music to come to the form found in present-day India. The most important advance in music was made between the 14th and 18th centuries. During this period, the music sung in the north came in contact with Persian music and assimilated it, through the Pathans and the Mughals. It is then that two schools of music resulted, the Hindustani and the Carnatic. Hindustani music adopted a scale of Shudha Swara saptaka (octave of natural notes) and Carnatic music retained the traditional octave. During this period, different styles of classical compositions such as Dhrupad, Dhamar, Khayal, etc. were contributed to Hindustani music, along with many exquisite hymns, bhajans, kirtans, etc.

TRADITION OF MUSIC

The music of India is a pervasive influence in Indian life. It pervades the big and small events of Indian life, from child birth to death, religious rites and seasonal festivals. Originally, not all developments of music were reduced to writing. To keep their traditional integrity, they were imparted orally from teacher to pupil -- the Guru-Shishya tradition. In the past, there used to be a system of Gurukul Ashram where teachers imparted knowledge to deserving students.

SHRUTI AND SAPTAKA

The Indian musical scale is said to have evolved from 3 notes to a scale of 7 primary notes, on the basis of 22 intervals. A scale is divided into 22 shrutis or intervals, and these are the basis of the musical notes. The 7 notes of the scale are known to musicians as Sa, Ri, Ga, Ma, Pa, Dha and Ni. These 7 notes of the scale do not have equal intervals between them. A Saptak is a group of 7 notes, divided by the shrutis or intervals as follows --

Manohar S. Ahluwalia

B.A., B.Ed.

Sri Satguru Jagjit Singh Ji ELibrary

Post Graduate Dip. Edl (Admin)

NamdhariElibrary@gmail.com

M.A., M.Ed. (Admin)

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Sa	Re	Ga	Ma	Pa	Dha	Ni
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22						

The first and fifth notes(Sa and Pa) do not alter their positions on this interval. The other 5 notes can change their positions in the interval, leading to different ragas.

raga - THE SOUL OF CLASSICAL MUSIC

The combination of several notes woven into a composition in a way which is pleasing to the ear is called a Raga. Each raga creates an atmosphere which is associated with feelings and sentiments. Any stray combination of notes cannot be called a Raga.

Raga is the basis of classical music. A raga is based on the principle of a combination of notes selected out the 22 note intervals of the octave. A performer with sufficient training and knowledge alone can create the desired emotions, through the combination of shrutis and notes.

There are a limited number of ragas in Hindustani music; as the use of a "KING" note and a "QUEEN" note restricts to a great extent, the creation of new ragas. The raga forms the backbone of Indian music, and the laws laid down for the ragas have to be carefully observed to preserve and safeguard their integrity. The following points are required in the construction of a Raga --

1. Thaats or sequence of notes,
 2. Jaatis or classification
 3. "King" and "Queen" relation of the notes, i.e. Vadi and Samvadi
 4. The Ascent and Descent of the rag, i.e. Aroha and Avaroha
 5. Important cluster of notes
 6. Pitch
 7. Speed.
- Every Raga is derived from some Thaat or Scale.
 - Ragas are placed in three categories
 - Odava or pentatonic, a composition of five notes,
 - Shadava or hexatonic, a composition of six notes,
 - Sampoorana or heptatonic, a composition of seven notes,
 - Every Raga must have at least five notes, starting at Sa, one principal note, a second important note and a few helping notes.
 - The principal note, "KING" is the note on which the raga is built. It is emphasized in various ways, such as stopping for some time on the note, or stressing it. The second important note or the "queen" corresponds to the "King" as the fourth or fifth note in relation to it.
 - The ascent and descent of the notes in every raga is very important. Some ragas in the same scale differ in ascent and descent.
 - In every raga, there is an important cluster of notes by which the raga is identified.
 - There are certain ragas which move in a certain pitch and if the pitch is changed, the raga fails to produce the mood and sentiment peculiar to it.
 - The speed is divided into three parts : Vilambit(slow), Madhya(Medium) and Drut(fast).

Another aspect of the ragas is the appropriate distribution in time during the 24 hours of the day for its performance, i.e. the time of the day denotes the raga sung a particular time. Ragas are also allotted a particular time space in the cycle of the day. These are divided into four types --

1. Sandi-prakash ragas or twilight ragas when the notes re and dha are used -- such as Raag Marwa, Purvi.
2. Midday and Midnight ragas which include the notes ga and ni(komal).
3. Ragas for the first quarter of the morning and night which include the notes re, ga, dha and ni(komal).
4. For the last quarter of the day and night, the ragas include the notes sa, ma and pa.

All the ragas are divided into two groups -- Poorva Ragas and Uttar Ragas. The Poorva Ragas are sung between 12 noon and 12 midnight. The Uttar Ragas are sung between 12 midnight and 12 noon. The variations on the dominant or "King" note help a person to find out why certain ragas are being sung at certain times. This raga classification is about 500 years old and has been adopted by Pandit V. N. Bhatkhande in his textbooks on Hindustani music.

The beauty of the raga will not be marred by the time of the day it is sung. It is the psychological association with the time that goes with the mood of the raga. The object of a raga is to express a certain emotional mood and sentiment without any reference to time and season. For a student of classical music, this classification may give an idea as to how to base his reasons for the traditional usage of ragas.

Another division of ragas is the classification of ragas under six principal ragas -- Hindol, Deepak, Megh, Shree and Maulkauns. From these six ragas, other ragas are derived. The first derivatives of the ragas are called raginis, and each of the six ragas have five raginis under them. Further derivatives from these ragas and raginis resulted in attaching to each principal raga 16 secondary derivatives known as upa-ragas and upa-raginis.

All the ragas are supposed to have been derived from their thaats. Every raga has a fixed number of komal(soft) or teevra(sharp) notes, from which the thaata can be recognised. In other words, a certain arrangement of the 7 notes with the change of shuddha, komal and teevra is called a thaata. There are several opinions in this matter. According to Pandit V.N. Bhatkhande, the 10 thaats used to classify the ragas are --

1. Bilaval -- with all shuddh or natural notes.
2. Khamaj -- with the ni note as komal.
3. Kafi -- with the ga and ni notes as komal.
4. Asavari -- with the ga, dha and ni notes as komal.
5. Bhairavi -- with the re, ga, dha and ni notes as komal.
6. Bhairav -- with the re and dha notes as komal.
7. Poorvi -- with the re and dha notes as komal and the ma note as teevra.
8. Todi -- with the re, ga and dha notes as komal and the ma note as teevra.
9. Marwa -- with the re note as komal and the ma note as teevra.
10. Yaman -- with the ma note as teevra only.

CLASSICAL AND FOLK MUSIC

Classical music is bound by certain laws and restrictions having a definite standard and scale with 22 intervals. Folk music, on the other hand, has different forms depending on the region it belongs to. With flexibility in its expression, it is not bound by laws or any set pattern. Folk music has its peculiar expressions and emotions and has established a tradition of its own.

In classical music, emotions are expressed through a particular raga, though the lyric or composition has its own importance. Classical music can be effective if the musician renders the raga in its various stages and

moods. This is not the case with folk music, where the musical notes have less value and the poetic content has greater impact and rhythm plays a very important role. Songs and lyrics of folk music portray the common life of the villagers.

AN APPRECIATION OF THE INTRICACIES OF RAGAS AND CLASSICAL MUSIC

The art of appreciation and listening of classical music requires a special approach. In this context, the requirements are love of music and sympathy towards the artist. The people having initial background knowledge of ragas, notes, shrutis and taals are classified as ideal listeners.

The common listener has a general liking for music and has to cultivate and develop patience in listening to classical music. Such a listener may not appreciate the imaginative approach of the performer. To understand and appreciate a raga, one should know, understand and feel the inner meaning of the shrutis and how these create a desired effect on the mind and heart. Basically one has to be initiated into the art of listening to classical music.

The responsibility of a classical musician lies in the mode of his presentation to the listener, in his capacity to make 'perfect' and 'common' listeners understand and appreciate classical music. The classical musician should have the zeal as a missionary to create the true spirit and essence of classical music, so that he can help in the growth of an appreciative audience.

VOCAL MUSIC AND DIFFERENT STYLES OF SINGING

One distinguishing characteristic of Indian Music is the relationship of each swara(note) with the Shadja(tonic) which determines the placing of the swaras and the expression of each swara in the saptak(scale). Hence the constant playing of the drone is necessary. A singer is always accompanied by an instrument called "Tanpura" which is tuned to suit his key note. It should be suitable for his voice, to suit one and a half octave above the tonic and one octave below. This range of his voice should be used effortlessly.

In sketching the outline of the raga, he improvises on the ascending and descending notes, observed the prescribed relation of "King" and "Queen" and the important group of notes which characterises the particular raga. After the Alap, he starts the actual raga, accompanied by the Tabla. 2. The Antara or the second half of the song, going upto the higher Sa and returning back. 3. Sancharee or using both halves of the song and complete octave with the ascent and descent. 4. Aabhog or the mixture of the above three, covering the three octaves.

In singing, the musician improvises the song with alap, or an improvisation of notes is slow tempo. The alap proceeds leisurely, without being particular about the time measure, but laden more with the emotional content of the raga. Then he starts the "boltaan", an improvisation of notes in medium or fast tempo, with the wordings of the song with particular emphasis on rhythmic variations as the aim. The third is "sargam", the improvisation of notes with short names, and these are produced in various rhythmic patterns with suitable combination. The last is "taans", an improvisation of notes taken in slow, medium and fast tempo.

The main characteristic of classical music is the scope of systematic improvisation in the building up of the raga. An improvisation of the raga means a succession of musical sounds denoting the fertility of genius. A master musician always brings out startling new combinations. Every musician is supposed to improvise, but real improvisation is supposed to weave new patterns into the framework of a raga.

A great stress is laid on voice culture through a regular and systematic training. The following are some important rules for the vocalists to be observed --

- Highly trained and melodious voice, with perfect control.
- A thorough knowledge of most of the ragas, the techniques and all the types of compositions.
- Simple and pleasant expression of the face and hand gestures.
- Thorough knowledge of tala theory and important talas.
- Possession of a perfect tone, perfectly in tune, in relation to the notes used in his singing and a perfect understanding and a practice of the use of shrutis.

In Hindustani, there are 10 main forms of styles of singing and compositions -- Dhrupad, Dhamar, Hori, Khayal, Tappa, Chaturang, Ragasagar, Tarana, Sargam and Thumri. The Dhrupad style is supposed to be the oldest. In this style, we find the gravity and stability of notes, improvisations of Alap, peculiar variations of rhythmic patterns not found in any other styles. There are four forms of Dhrupad singing -- Daagar Bani, Khandaar Bani, Nauhar Bani and Gauhar Bani.

Khayal is an extempore development and improvisation of the typical composition sung in different ragas with alap, boltaan and taans. Khayals are of two varieties -- Vilambit(slow tempoed) and Drut(fast tempoed). They are sung in different talas.

Tappa is another style of song composition, which has short and modulated graceful taans: a sort of ornamental chain of small cluster of notes.

Ragasagar consists of different parts of musical passages in different ragas, as one song composition. These compositions have 8 to 12 different ragas and the lyrics indicate the change of the ragas. The peculiarity of this style depends on how smoothly the musical passages change along with the change of ragas.

Tarana is a style consisting of peculiar syllables woven into rhythmic patterns as a song, and it is usually sung in faster tempo.

Chaturang denotes four colours or a composition of a song in four parts: Fast Khayal, Tarana, Sargam and a "Paran" of Tabla or Pakhwaj.

Thumri is supposed to be a romantic and erotic style of singing; the song compositions are mostly of love, separation and devotion. They are usually sung in slower tempo, giving more importance to the lyrics with short alaps.

Hori compositions are based mostly on the description of the spring season: of colour throwing, based on the Radha-Krishna episodes. Horis are of two varieties -- "Pakki Hori" and "Kacchi Hori". "Pakki Hori" is very dignified, sung in Dhamar style, while "Kacchi Hori" is sung in Deepchandi Tala, in which fast taans are used.

The laws governing the performance of vocal and instrumental music are much the same. There are 2 modes of training for instrumental, one which is purely instrumental, and the other who first receive training in vocal music.

The Gharana or family is a school of a particular style of singing or playing instruments, or a traditionally characteristic individual style. The birth of Gharanas must have taken place in the 18th century with the idea of preserving the tradition of music and the musical compositions. A Gharana has got a particular discipline, system and style. The character and style of traditionally disciplined music of a gharana remains

with one generation only, and in due course one of the brilliant pupils adds his own individual contribution and creates a new style of singing.

In the case of the instrumentalists, we may divide Gharana into 2 categories. The first is the traditional disciplined style giving more stress on the "JHOD-ALAP" and exploring all possibilities in this direction, plus the gat and a perfect layakari. The second gives less importance to the "JHOD-JHALA", but lays more stress on the gat and the perfect layakari.

TALA -- RYTHMICAL GROUPINGS OF BEATS

There is a perfect balance in the universe. This balance is the essence of Tala and therefore Tala is in classical music is an important factor. The Tala is the theory of time measure. It has the same principle in Hindustani and Carnatic music, though the names and styles differ. The musical time is divided into simple and complicated metres. When accompanying the dance, vocal and instrumental music, the Tala maintains the balance which is the most essential function of music. Tala is independent of the music it accompanies: it has its own divisions. It moves in bars, and each beat in it is divided into the smallest fraction.

Rythm has three aspects: Tala, Laya and Matra. Tala is a complete cycle of Metrical phrase composed of a fixed number of beats. There are over a 100 Talas, but only 30 Talas are known and only about 10-12 are used.

The Laya is the tempo, which keeps uniformity of time span and it has 3 divisions -- Vilambit, Madhya and Drut.

The Matra is the smallest unit of the tala.

Tala is the most important aspect of classical music, and it can be considered to be the very basis or pulse of music. To appreciate the structure of simple and complicated divisions, the improvisations of Tala and its theory, one should listen to an accomplished solo drummer. A classical drum player requires at 8-10 years of methodical training and another 4-5 years of hard practice.

GLOSSARY

AABHOG	One of the four parts of a song.
ALAP	Elaboration of a melody without accompaniments
ANTARA	The second half of a song based on the higher notes of the scale
AROHA	The ascending order of notes
AVAROHA	The descending order of notes
BOLTAAN	Use of words in the improvisation of notes in medium or fast tempo
CHATURANG	A style of Hindustani music composition
DHARMA	A style of composition in 14 beats of a Tala
DHRUPAD	A style of composition in 12 beats of a Tala
DRUT	Fast Tempo of the music
GAT	A fixed composition of instrumental music
GURU	Traditional teacher or preceptor
HORI	A musical form of composition mostly sung in the spring festival
JATI	Model Scale
KHAYAL	Composition in Hindustani music, usually in a slow tempo, in which the artist uses a great deal of improvisation
LAYA	Tempo
MATRA	One beat of the rythm
NADA	Sound
ODAVA	Pentatonic mode emphasizing any five notes

Notation Key

^ = meend

* = need further scrutiny

s = stretching of the note

(-) = grace note

two vAdI or samvAdi = difference of opinion among experts

N-2 = second prahar of night.

In this list, the lower case letters are the komal forms, (for ma, the natural is notated as komal), uppercase the natural (or for ma, the tivra). The lower, middle, and upper octave notes are respectively preceded by, devoid of, and postfixed by a prime ('). ^r = Gr or kansur. ^^r would be the Shree GrGr. -G is nothing, just G; - = pause.

List Compiled by Pankaj Joshi and John Campana.

Additions by Kedar S. Naphade.

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Abhogi Ahir Bhairav AlhaiyaBilawal

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GujariTodi

Hamir

Jaijaiwanti Jaunpuri

Kafi Kanada Kafi Kalavati or Kalavati Kalyan Kaligra Kalyan/Yaman/Iman/Eman Kambhoji/Kambodhi Kamod Kamod Kanada Bahar Kanada Malhaar Kaushi Bhairav Kaushik Dhwani (see hindolini, hindoli, Bhinna Shadja) Kedar Bahar Kedar Nat Kedar Kedar Khamaj Khambavati Khamaj Khambavati Khat Todi (shuddha m) Khat Todi Khat/Shat Khokar Kirwani Kukhub Bilaval (I) Kukhub Bilaval (II) Kukhub Bilaval (III)

Lacchsakh Lachari Todi (I) Lachari Todi (II) Lajvanti Lakshmi Todi Lalit Bhairav Lalit/Lalat Lalit Lalita Gauri Lalita Gauri Lankadahan Sarang (I) Lankadahan Sarang (II) Lankeshri Latangi

Madhmad Sarang Madhukauns (Type 2) Madhukauns (Type I) Madhuranjani Madhuvanti, Ambika, Madhumalati Madhuvanti Malashree (Type I) Malashree (Type III) (Popular type) Malashree (Type IV) Malashree (TypeII) Malati Basant Malav Malavi Malgunji Maligaura Malkauns Malkauns Maluha Kedar Mand Manjh Maru Bihag Marwa Marwa Megh Malhar Megh Mirabai ki Malhar Miya ki Malhar Miya ki Sarang Miyan ki Malhar Multani Multani

Nagesvaravali or Nageshwari Nand or Anandi or Ananda Kalyan Nand Nandkauns Narayani Nat or Nata

~~Rageshwarani or Rageshwari Rageshree Bahar Rageshri Ramdasi Malhar Ramkali Ramkali Rasaranjani Rewa~~
Nata Bhairav Nata Bihag Nata Bilwal Nata Kedar Nata Malhar Natanarayani or Natanarayana Nayaki
Kanada or Nayaki Neelambari

Pahadi Pancham Malkosh or Panch Kauns Pancham Paraj Bahar Paraj or Paraju Pata bihag Patadeep
Patamanjari Piloo Pooria Dhanashree Pooria Poorvi Kalyani Poorvi Prabhat Bhairav Pradeepaki /
Patadeepaki Puriya PuriyaDhanashri

Rageshree / Rageshwari Rageshree Bahar Rageshri Ramdasi Malhar Ramkali Ramkali Rasaranjani Rewa
(Poorvi Ang) Rewa (Shree Ang)

Saheli Todi Salagavarali Salang Sarang Samanta Sarang Sampoorna Malkauns Sanjh / Sanjh ka Hindol
Saranga Malhar Saranga Saraswati Sarparda Savani Bihag Savani Kalyan Savani Saveri Shankara
Shankarabharana Shanmukhpriya Sharavati Shivananjani Shobhavari Shree Kalyan Shree ShreeRaag Shuddh
Bilaval ShuddhKalyan ShuddhSarang Shuddha Bhairavi Shuddha Kalyan Shuddha Malhar (Bilaval That)
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Simhendramadhyamam Sindh / Sindhu Sindhu Bhairavi Sohani / Sohoni / Sohini Sugharai Suha / Suha
Kanada Suha Sugharai Sur Malhar

Tilak Kamod TilakKamod Tilang Todi

Yaman

Ahir Bhairav	
Thaat	Bhairav
Jati	Sampurna
Vadi	m
Samvadi	S
Time	pre-dawn
Pakad	'n S 'D 'n r^^, G m G r^^ G r S

Abhogi	
Aroha	S R g m D S'
Avaroha	S' D m g R S
Thaat	Kafi
Jati	Audav-audav
Vadi	S
Samvadi	m
Time	night
Pakad	S, 'D S R g m g R S R 'D S

Alhaiya Bilawal	
Aroha	S R G - R G P D - N D S'
Avaroha	S' N D P D n D P - m G m R S or G P - m G R S
Thaat	BILAWAL
Jati	Shadav-sampurna
Vadi	D
Samvadi	G
Time	morning
Pakad	G P D N S', G R G P m G m ^R S

Basant

Aroha	S G m d r' S'
Avaroha	S' N d P - mG- m G r S
Thaat	Purvi
Jati	shadav-sampurna
Vadi	S
Samvadi	P
Time	spring, all day or 9
Pakad	M d r'-S' - S' N d P, MGMG, r S, 'N S m - MmG

Bhimpalasi

Aroha	'n S g m P n S'
Avaroha	S' n D P m g R S
Thaat	Kafi
Jati	audav-sampurna
Vadi	m
Samvadi	S
Time	late afternoon
Pakad	'n S m. P g, m g R S

Bihag

Aroha	'N S G m P N S'
Avaroha	S' N D P M G m G R S
Thaat	Kalyan
Jati	audav-sampurna
Vadi	G
Samvadi	N
Time	9 pm to midnight
Pakad	N D P M P G m G - RS
Ras	Shringar

Chandrakauns

Aroha	S g m d N S'
Avaroha	S' N d m g S
Thaat	Kalyan
Jati	audav-audav
Vadi	m
Samvadi	S
Time	late part of night
Pakad	

ChampAkali

Aroha	'n S G M P n S'
Avaroha	S' n D P M G R S
Thaat	KalyAN
Jati	shADav-sampoorna
Vadi	
Samvadi	
Time	Early Night
Pakad	

Bhairav	
Aroha	S r G m P D N S'
Avaroha	S' N d P m G r S
Thaat	Bhairav
Jati	Sampurna-sampurna
Vadi	d
Samvadi	r
Time	dawn
Pakad	G m d [^] P, d m P G m [^] r-S

Bairagi	
Aroha	S r m P n S'
Avaroha	S' n P m r 'n r S
Thaat	Bhairav
Jati	audav-audav
Vadi	m
Samvadi	S
Time	morning
Pakad	r, m P, n P, m r, 'n r S

Bhatiyar	
Aroha	S D P D m P G M D S'
Avaroha	r' N D P m P G r S
Thaat	Marwa
Jati	Sampurna-sampurna
Vadi	m
Samvadi	S
Time	pre-dawn
Pakad	m P G r S, D-D P

Bhupali	
Aroha	S R G P D S'
Avaroha	S' D P G R S
Thaat	Kalyan
Jati	audav-audav
Vadi	G
Samvadi	D
Time	evening
Pakad	'D S R G, P - G - R S, 'D - S R G

Bilaskhani Todi	
Aroha	S r g m g P d n S'
Avaroha	S' n d P d m g r g r S
Thaat	Bhairavi
Jati	Shadav-sampurna
Vadi	d
Samvadi	g
Time	morning
Pakad	m g- P, d m g r g r S, r' n S r g

Bageshri	
Aroha	S R g m D n S'
Avaroha	S' n D, m P D [^] g, R S R- S
Thaat	Kafi
Jati	Shadav-sampurna
Vadi	m
Samvadi	S
Time	Night
Pakad	n D m P Dg-- RSR - S
Ras	shringar

Darbari Kanada	
Aroha	S R g ^{^^} , m P d ^{^^} n S'
Avaroha	S' d n P m P g m R S
Thaat	Asavari
Jati	sampurna-vakra sampurna
Vadi	R
Samvadi	P
Time	late night
Pakad	gmRS, 'n S R 'd ^{^^} , 'n 'P, S, 'n R, SRg, m R S

Durga	
Aroha	S R m P D S'
Avaroha	S' D P m R S
Thaat	Bilawal
Jati	audav-audav
Vadi	P
Samvadi	S
Time	night
Pakad	P - m P D- m R S- m R P or D m R P

GujariTodi	
Aroha	'N S r g M d M g- M d N S'
Avaroha	S' N d M g rgr S
Thaat	Purvi
Jati	shadav-shadav
Vadi	d
Samvadi	g
Time	7
Pakad	M d N d- M g r S

Jaijaiwanti	
Aroha	S RR, R g R S, 'D 'n 'P, R, G m P, N S'
Avaroha	S' N D P, D m, G R, R g R S
Thaat	Khamaj
Jati	sampurna-sampurna
Vadi	R
Samvadi	P
Time	Night, monsoon season
Pakad	R g R S, 'n 'D 'P- R, S, R 'N S- 'D 'n ^R
Ras	

Desh	
Aroha	S R m P N S'
Avaroha	R' n D P m G R G S
Thaat	Khamaj
Jati	audav-sampurna
Vadi	P
Samvadi	R
Time	9 pm to midnight
Pakad	R R m P, n D P, m G R, G 'N S
Ras	

Hamir	
Aroha	S R S- G m D- N D S'
Avaroha	S' N D P G m D M P G G m R S
Thaat	Kalyan
Jati	sampurna-sampurna
Vadi	D
Samvadi	G or P
Time	LATE EVENING
Pakad	S- R S - G m D

Jaunpuri	
Aroha	S R m P d n S'
Avaroha	S' n d P m P g R S
Thaat	Asavari
Jati	shadav-sampurna
Vadi	R
Samvadi	P
Time	morning
Pakad	R m P g ^{^^} , RSR-S, R'n'd-'d- S

Ras	
Chalan	
Kafi Kanada	
Thaat	
Jati	sampoorna-sampoorna
Aroha	n SRRgmRnDPmPS
Avaroha	SnDPnPmPgMRS
Vadi	P
Samvadi	S
Pakad	
Time	N-2
Ras	
Chalan	

Zilla Kafi	
Thaat	
Jati	sampoorna-sampoorna
Aroha	SGMPdNS> *
Avaroha	S>nDPmgRS*
Vadi	
Samvadi	
Pakad	
Time	

Kalavati or Kalavati Kalyan	
Thaat	
Jati	audav-audav
Aroha	SGPDnS> *
Avaroha	S>nDPGS *
Vadi	P
Samvadi	S
Pakad	GP(S>)Dnss(S>)DP-GPDP-GssS
Time	N-2
Ras	
Chalan	

Kafi	
Thaat	
Jati	sampoorna-sampoorna
Aroha	SRgmPDnS
Avaroha	S>nDPmgRS
Vadi	P
Samvadi	S
Pakad	nD,PmgR *, SS RR gg mm P, P m g R, g m P g - R
Time	E,N
Ras	shringar
Chalan	

Kaligra	
Thaat	
Jati	sampoorna-sampoorna
Aroha	SrGmPdNS>
Avaroha	S>NdPmGrS>
Vadi	d
Samvadi	P
Pakad	dP-GmG-n<SrG-m-Pd-P
Time	N-4
Ras	Gambhir
Chalan	

Kalyan/Yaman/Iman/Eman	
Thaat	
Jati	sampoorna-sampoorna
Aroha	SRGMPDNS>
Avaroha	S>NDPMGRS
Vadi	G
Samvadi	N
Pakad	N RGR-S-PMG-PRS
Time	N-1
Ras	Shringar
Chalan	

Kambhoji/Kambodhi	
Thaat	
Jati	audav-sampoorna
Aroha	SRGPDS
Avaroha	S>NDPmGRS
Vadi	G
Samvadi	D
Pakad	GPDS>-NDP-(m)GRS
Time	N-2
Ras	
Chalan	

Kamod	
Thaat	
Jati	shadav-sampoorna
Aroha	SRPMPNDS>
Avaroha	S>NDPMPDPGMPGMRS
Vadi	P
Samvadi	R
Pakad	SR-PP-MPDP-GMP-GMRS-RPP
Time	N-1
Ras	
Chalan	

Kamod	
Aroha	m R- P M P-N D S'
Avaroha	S'- N D P M P D P G m P G m R S
Thaat	Kalyan
Jati	shadav-sampurna
Vadi	P
Samvadi	S
Time	LATE EVENING
Pakad	S R P P-M P D P-G m P- G m R S - R P P

Kanada Bahar	
Thaat	
Jati	sampoorna-shadav
Aroha	Sn SRSRgMPmDNS *
Avaroha	S>nPmPgmRS
Vadi	m
Samvadi	S
Pakad	Rn<-SR(m)g-(m)g-mP-m-n-DN-S>nP-mP-g-m-R-R-g-mRS
Time	N
Ras	
Chalan	

Kanada Malhaar	
Thaat	
Jati	sampoorna-sampoorna
Aroha	SRgmPnDNS> *
Avaroha	S>dnmPmPgmRS *
Vadi	R
Samvadi	P
Pakad	
Time	
Ras	
Chalan	

Kedar	
Thaat	
Jati	audav-sampoorna
Aroha	SmPDNDS>
Avaroha	S>NDPMPDPmGmRS
Vadi	m
Samvadi	S
Pakad	S-ms-mP-DP-MPDP-ms-Pms-RS
Time	N
Ras	
Chalan	

Kedar	
Aroha	S m G P - N D S'
Avaroha	S' N D P M P D P m - G m R S
Thaat	Kalyan
Jati	audav-shadav or sampurna
Vadi	m
Samvadi	S
Time	night
Pakad	S m, m G P, D P, M P D P m, G m R, S R - S
Aroha	S m, G P M P S'
Avaroha	S' N D P M P D n D P D ^m, S R S

Kedar Bahar	
Thaat	
Jati	audav-sampoorna
Aroha	SRSmPgmPS>
Avaroha	S>R>S>NDPmPmgmgmPgmRSRS
Vadi	m
Samvadi	S
Pakad	mP-gm-RR-S-n Sm-P-DPm-P(m)g-m-gmP-gm-R-S
Time	N
Ras	
Chalan	

Kedar Nat	
Thaat	
Jati	sampoorna-sampoorna
Aroha	N SRGMPDNS
Avaroha	S>NDPDnPMGRS
Vadi	m
Samvadi	S
Pakad	S-RS-m-mP-DP-m-gm-PS>NDP-DnP
Time	N
Ras	
Chalan	

Khamaj	
Thaat	
Jati	shadav-sampoorna
Aroha	SGmPDnDS>NS> *
Avaroha	S>nDPmGRS
Vadi	G
Samvadi	N
Pakad	nD-mP-Ds-mG
Time	N-2
Ras	Shringar
Chalan	

Khambavati	
Thaat	
Jati	audav-shadav
Aroha	SRmPDPDS'
Avaroha	S'nDPmgsS
Vadi	S
Samvadi	P
Pakad	nDP-Dm-GmsS
Time	N-2
Ras	
Chalan	

Khambavati Khamaj	
Thaat	
Jati	shadav-sampoorna
Aroha	SRmPDS'
Avaroha	S'NS'nDPmGRmPGS
Vadi	
Samvadi	
Pakad	
Time	N-2
Ras	
Chalan	

Khat/Shat	
Thaat	
Jati	shadav-sampoorna
Aroha	SgmPddPddS'nS'
Avaroha	S'nS'ddndPmPgmPRS
Vadi	
Samvadi	
Pakad	
Time	
Ras	
Chalan	

Khat Todi	
Thaat	Asavari
Jati	shadav-shadav
Aroha	S'nSgmPdPNdPdNS'
Avaroha	G'r'r's's's'dPMMdMgrS
Vadi	
Samvadi	
Pakad	
Time	
Ras	
Chalan	

Khat Todi (shuddha m)	
Thaat	Asavari
Jati	sampoorna-sampoorna
Aroha	SrgmPdnS'
Avaroha	S'ndPmPgrS
Vadi	
Samvadi	
Pakad	
Time	
Ras	
Chalan	

Khokar	
Thaat	
Jati	shadav-sampoorna
Aroha	SRmPnDPmPDS'
Avaroha	S'nDPDnPmDRgRS
Vadi	
Samvadi	
Pakad	
Time	D-2
Ras	
Chalan	

Kirwani	
Thaat	
Jati	sampoorna-sampoorna
Aroha	SRgmPdNS'
Avaroha	S'NdPmgRS
Vadi	
Samvadi	
Pakad	
Time	N-2
Ras	
Chalan	

Kaushi Bhairav	
Thaat	
Jati	shadav-sampoorna
Aroha	SmGmPmm(N)d(N)NS'
Avaroha	S'R'nDPm(G)mGmPrS'r'd'nSm
Vadi	
Samvadi	
Pakad	
Time	morning
Ras	
Chalan	

Kaushik Dhwani (see hindolini, hindoli, Bhinna Shadja)	
Thaat	
Jati	
Aroha	
Avaroha	
Vadi	
Samvadi	
Pakad	
Time	
Ras	
Chalan	

Kukhub Bilaval (I)	
Thaat	
Jati	shadav-Sampoorna
Aroha	SRGP(D)NDNS'
Avaroha	S'NDnDPmGRSSRS
Vadi	
Samvadi	
Pakad	GR-GPmGRS-R
Time	morning
Ras	
Chalan	

Kukhub Bilaval (II)	
Thaat	
Jati	shadav-Sampoorna
Aroha	SGmPDNS'
Avaroha	S'DnPnDPDmGmRSGm
Vadi	
Samvadi	
Pakad	
Time	morning
Ras	
Chalan	

Kukhub Bilaval (III)	
Thaat	
Jati	shadav-Sampoorna
Aroha	SRmPmGRGmPNDnDPDnPS
Avaroha	S'NDNS'DnDPDmGRGRSRPmGRGmRS
Vadi	P
Samvadi	S/R
Pakad	
Time	morning
Ras	
Chalan	

Lacchsakh	
Thaat	
Jati	Sampoorna-Sampoorna
Aroha	mRGmPDNS'
Avaroha	S'NDDnDPmGmRS or GRS
Vadi	D
Samvadi	G
Pakad	GmnD-P-mG-RP-mG-mRS or GRS
Time	D-1
Ras	
Chalan	

Lachari Todi (I)	
Thaat	
Jati	Sampoorna-Sampoorna
Aroha	SGRGmPDNS'
Avaroha	S'g'R'S'nDPmPgR'NS
Vadi	
Samvadi	
Pakad	
Time	
Ras	
Chalan	

Lachari Todi (II)	
Thaat	
Jati	Shadav-Sampoorna
Aroha	SRG(R)GmmP(N)D(N)DPS'
Avaroha	S'R'nDP(n)dPmP(m)g(m)gRgmS
Vadi	
Samvadi	
Pakad	
Time	
Ras	
Chalan	

Lajvanti	
Thaat	
Jati	audav-audav
Aroha	SmRPDDPPDmPS'
Avaroha	S'PDDPPmRsS
Vadi	P
Samvadi	R
Pakad	mRPs-DDP-mPS'sP-DDP-mPDDP-PmRsS
Time	N-4
Ras	
Chalan	

Lakshmi Todi	
Thaat	
Jati	sampoorna-sampoorna
Aroha	SRGmPdNS' *
Avaroha	S'nDPmGrS *
Vadi	
Samvadi	
Pakad	
Time	
Ras	
Chalan	

Lalit/Lalat	
Thaat	
Jati	shadav-shadav
Aroha	'NrGmsMmGMDS'
Avaroha	r'NDMDMmsGrS
Vadi	m
Samvadi	S
Pakad	'NrG-msMD-MmG-MGrS
Time	Midnight-9 AM
Ras	
Chalan	

Lalit	
Aroha	'N r G m M m G -, M d S'
Avaroha	r' N d - M d - M m G, r, S
Thaat	Marwa
Jati	shadav-shadav
Vadi	m
Samvadi	S
Time	late night to morning
Pakad	'N r G - m - M m G, M G r S

Lalit Bhairav	
Thaat	
Jati	shadav-shadav
Aroha	SrGmsdNS'
Avaroha	S'NdmsGrS
Vadi	
Samvadi	
Pakad	
Time	
Ras	
Chalan	

Lalita Gauri	
Thaat	Bhairav
Jati	sampoorna-sampoorna
Aroha	SrGmMmGGmPdPPdNS'
Avaroha	S'NdPdmMDMmG(M)rS
Vadi	
Samvadi	
Pakad	
Time	morning
Ras	
Chalan	

Lalita Gauri	
Thaat	Marwa
Jati	audav-sampoorna
Aroha	S^mmPDPMDPNS'
Avaroha	r"NdPPDGMGrS
Vadi	S
Samvadi	P
Pakad	
Time	early morning
Ras	
Chalan	

Lankadahan Sarang (I)	
Thaat	
Jati	audav-sampoorna
Aroha	S(m)RmmP(P)n(D)DnPmPNS'
Avaroha	S'nDnPmPgmmRS
Vadi	
Samvadi	
Pakad	nnP-S'nDnP-mPgmmRS
Time	mid-day
Ras	
Chalan	

Lankadahan Sarang (II)	
Thaat	
Jati	audav-shadav
Aroha	SRmPNS'
Avaroha	S'nPmRgRS
Vadi	S
Samvadi	m
Pakad	
Time	mid-day
Ras	
Chalan	

Lankeshri	
Thaat	
Jati	sampoorna-sampoorna
Aroha	SGRSSmGPmNDS'
Avaroha	G'R'G'S'R'NS'NDPnDmGmRS/mGmRS/mGRS
Vadi	m
Samvadi	S
Pakad	
Time	N-2
Ras	
Chalan	

Latangi	
Thaat	
Jati	sampoorna-sampoorna
Aroha	SRGMPdNS'
Avaroha	S'NdPMGRS
Vadi	
Samvadi	
Pakad	
Time	
Ras	
Chalan	

Madhukauns (Type I)	
Thaat	Kafi
Jati	audava-audava
Aroha	'nSgMPnS'
Avaroha	`SnPMgS
Vadi	P
Samvadi	S
Pakad	Sg-MPn-PM-g'nS
Time	N-3
Ras	
Chalan	

Madhukauns (Type 2)	
Thaat	Kafi
Jati	audava-shaudava
Aroha	SgMPnS'
Avaroha	SnDPMgS
Vadi	
Samvadi	
Pakad	
Time	
Chalan	

Madhmad Sarang	
Thaat	Kafi
Jati	audava-audava
Aroha	SRmPnS'
Avaroha	S'nPmRS
Vadi	R
Samvadi	P
Pakad	
Time	Mid day
Chalan	

Madhuranjani	
Thaat	Kafi
Jati	audava-audava
Aroha	SgMPNS'
Avaroha	S'NPgmPgmS'NS
Vadi	P
Samvadi	S
Pakad	NS'NssP-gmP-gmgS-'Nss
Time	
Chalan	

Madhuvanti, Ambika, Madhumalati	
Thaat	Melakarta Dharmavati
Jati	audava-sampoorna
Aroha	'NS-g-MP- or MgP-NS'
Avaroha	S'NDPMgRS
Vadi	M
Samvadi	S
Pakad	gM-PNDP-MgRS
Time	Evening
Chalan	

Madhuvanti	
Aroha	'N S g M P N S'
Avaroha	S' N D P M g R S
Thaat	Todi
Jati	audav-sampurna
Vadi	M
Samvadi	S
Time	late afternoon
Pakad	g M P N D P, M g R S

Malgunji	
Thaat	Kafi
Jati	audava-sampoorna
Aroha	'nS-'D'nSG-m-DnS'
Avaroha	nS'nDPm-GmgRS or S'nDPmG-mgRS
Vadi	m
Samvadi	S
Pakad	GmgsRS-'nS-'Ds'n-SGm
Time	Night
Chalan	'nS-'D'nSG-m-(n)D-nS'-DnS'R'G'S'-G'm'g'-R'S'-nS'nD-Pm-GmgRS-'nS-'D'nS

Malkauns	
Thaat	Bhairavi or Asavari
Jati	audav-audav
Aroha	SgmdnS' or 'nSgmdnS'
Avaroha	S'ndmgS or gmgS
Vadi	m
Samvadi	S
Pakad	S-mg-dndm-gS
Time	9 pm to midnight
Chalan	

Malashree (Type I)	
Thaat	Kalyan
Jati	samika-samika
Aroha	SGPS'
Avaroha	S'PGS

Malashree (TypeII)	
Thaat	Kalyan
Jati	samika-svarantara
Aroha	SGPS'
Avaroha	S'PMGS

Malashree (Type III) (Popular type)	
Thaat	Kalyan
Jati	svarantara
Aroha	SGPNS'
Avaroha	S'NP-(M)G-PGS

Malashree (Type IV)	
Thaat	Kalyan
Jati	audava-audava
Aroha	SGMPNS'
Avaroha	S'NPMGS
Vadi	P
Samvadi	S
Pakad	G^S-'PS

Malati Basant	
Thaat	
Jati	shadava-shadava
Aroha	S'NrS-SG-MDS'
Avaroha	S'Nr'ND-MG-SmMmG-MgrS
Vadi	D
Samvadi	G
Pakad	SmMmG-MDNMD-MGrS-'N'RS
Time	N-4

Malav	
Thaat	Bhairavi
Jati	shadava-shadava
Aroha	SGM-MdnS'
Avaroha	S"ndPDD-nDPm-ggmg-S^'n
Vadi	m
Samvadi	S
Pakad	SGm-DnDPm-Gm-gS
Time	N-3

Malavi	
Thaat	Poorvi
Jati	shadava-shadava
Aroha	SrGP-rGMdS'
Avaroha	S'-NP-MG-rG-rS
Vadi	R
Samvadi	S
Pakad	S-rrS-G-PG-rS-SG-MdS'-r'S'-NP-G-PG-rMG-rS
Time	
Chalan	S-rr-S-S-GPGrS-SrS-rGrPMG-rGrS-SGPM-rMG-rS-S-rGP-MGr-GrS

Maligaura	
Thaat	Marwa
Jati	sampoorna-sampoorna
Aroha	S-'nrG-MGrS-rP-MdP-MGMDM-S'NS'
Avaroha	Nr'S'Nr'NDPs-MdPMG-MDG-MGM-RS
Vadi	r
Samvadi	P
Pakad	'N'r'ND'P-MDP-rPMGrS
Time	Evening
Jati	shadava-shadava
Aroha	SrGMPNS'
Avaroha	S'NPMGrS

Malkauns	
Aroha	S g m d n S'
Avaroha	S' n d m g S
Thaat	Bhairavi
Jati	audav-audav
Vadi	m
Samvadi	S
Time	late night
Pakad	

Maluha Kedar	
Thaat	Bilaval
Jati	shadava-shadava
Aroha	S-mG-P-DMP-NS'
Avaroha	S'DP-MPDP-GmpGmR-'nS'D'P'ms-'m'P'NS
Vadi	m/P
Samvadi	S
Pakad	mRS-S'd'P'm-'PP'N'NS
Time	N-2

Mand	
Thaat	Bilaval
Jati	sampoorna-sampoorna
Aroha	S-GR-m-GP-mD-PNDS'
Avaroha	S'D-NP-Dm-PG-mR-GS
Vadi	S
Samvadi	m
Time	sarvakalin

Manjh	
Pakad	S-'N'DS-S-SG-mG-PmG-Dm-GR-SRS-'n'DS
Chalan	NDPmG-PmPG-D^m-G-PmG-SRS-'N'DS. GmD-S'-S'ND-Pm-Pg-DPmG-PmG-RSR-S-'ND-S

Maru Bihag	
Thaat	Kalyan
Jati	audava-sampoorna
Aroha	SmG-GMP-PNS'
Avaroha	NR'ND-PMG-MG-MMG-RS-'NSms
Vadi	G
Samvadi	N
Pakad	Smss-G-GM-PNDP-MGMGMGRS'Nmss
Time	Night

Marwa	
Thaat	Marva
Jati	shadav-shadav
Aroha	Srs-GMDs-NDS'
Avaroha	r's-NDs-MGrS-S
Vadi	r
Samvadi	D
Pakad	DsMGrS-GMG-rsS
Time	D-4

Marwa	
Aroha	'N r G M D N r' S'
Avaroha	r' N D M G r' N' D r- S
Thaat	Marwa
Jati	shadav-shadav
Vadi	r
Samvadi	D
Time	sunset, night
Pakad	D - M g r G M D, D- MGr, 'N' D r- S

Megh Malhar	
Thaat	Kafi
Jati	audava-audava
Aroha	'n'P-'NS-(m)RM(m)R-Pm-nnPP-nNS'
Avaroha	(m)R'm'(m)R'S'R'S'NS'-nnP-PnP-(m)RM-(m)'NRS
Vadi	S
Samvadi	P/m
Aroha	SmRmPNS'
Avaroha	S'nPmRS'nRS

Megh	
Aroha	S m R m P n S'
Avaroha	S' n P m R m 'n R S
Thaat	Kafi
Jati	audav-audav
Vadi	S
Samvadi	P
Time	night, monsoon
Pakad	

Mirabai ki Malhar	
Thaat	Kafi
Jati	sampoorna-sampoorna
Aroha	m-R-SR'NS-g-mRP-nDNS'
Avaroha	S'D-nP-mPGm-RmPDmP-g-mRS
Vadi	P
Samvadi	S
Pakad	mRSR'NS-g-mRP-nDNDS'd-mP-mGm-RmPDPmP
Time	Rainy season or night

Miyani ki Malhar	
Aroha	R m R S mR P nDNS'
Avaroha	S' n P m P g m R S
Thaat	Kafi
Jati	sampurna-shadav
Vadi	m
Samvadi	S
Time	night, monsoon season
Pakad	RmR P-, P^g mR S, 'n'D'N'N S

Miya ki Malhar	
Thaat	Kafi
Jati	shadava-shadava
Aroha	Ss-mRs-P-'nsDs-NsS'
Avaroha	S'nP-mgs-mgs-m-PmmsRs-S
Vadi	P/m/S
Samvadi	S/P
Pakad	RmRS-nPmP-nDNS'-P-gsmRS. mRP-mgsmgs-m-PmmRsS-'N'NS
Time	Rainy season or 9 pm to 12 pm

Miya ki Sarang	
Thaat	Kafi
Jati	shadava-shadava
Aroha	S-'n'D'n'DS'NS-R-mR-mP-'nDS'NS'
Avaroha	S'-nDnP-DP-mR-PmR-S
Pakad	'n'D'n'DS'NS-R-mR-PmR-SR'NS

Multani	
Aroha	'N S g M P N S'
Avaroha	S' N d P M g r S
Thaat	Todi
Jati	audav-sampurna
Vadi	P
Samvadi	S
Time	late afternoon
Pakad	'N S M g M P, M g M g, r S 'N S
Ras	shringar, karuna

Multani	
Thaat	Todi
Jati	audava-sampoorna
Aroha	'NS-gMP-NS'
Avaroha	S'NdP-MgrS
Vadi	P
Samvadi	S
Time	D-4
Ras	shringar, karun

Nagasvaravali or Nageshvari	
Thaat	Khamaj
Jati	audava-audava
Aroha	SG-mP-DS'
Avaroha	S'sDPm-P^G-SG^sS'DS
Vadi	m
Samvadi	S
Pakad	PDS's-DPms-P^Gs-mG^sS
Time	N-2
Ras	Gambhir
Chalan	

Nand or Anandi or Ananda Kalyan	
Thaat	Kalyan
Jati	shadava-sampoorna
Aroha	'D'NSG-mMP-DNP-DMPS'
Avaroha	S'-NP-DM-PG-GmDP-RsS
Vadi	P
Samvadi	S
Pakad	DP-RsS-Gs-ms-P-DNsDP-PDsPM
Time	8 pm - midnight
Chalan	

Nand	
Aroha	'D'NSG-MP-DMPS'NS'
Avaroha	S'NPDMPGmDPRS
Thaat	Kalyan
Jati	shadav-sampurna
Vadi	P
Samvadi	S
Time	LATE EVENING
Pakad	GmDPR--S-G-m,PDN-DP-PD-PM

Nandkauns	
Thaat	
Jati	shadava-shadava
Aroha	SGmPmDnS'
Avaroha	S'nDPmGSgS
Vadi	m
Samvadi	S
Pakad	S'D'nSGm-PmDPm-GmgS
Time	N-3
Chalan	

Narayani	
Thaat	Khamaj
Jati	audava-shadava
Aroha	SRmP-DS'
Avaroha	R'S'-nDP-RmPnDP-mPm-RS-'n'DS
Vadi	S'
Samvadi	P
Pakad	RmPnDP-mPm-RS-'n'DS
Time	N-2
Chalan	

Nat or Nata	
Thaat	Bilaval
Jati	audava-sampoorna
Aroha	S-Gm-PGm-RGmP-S'
Avaroha	S'DNP-mGRG-mP-SRS
Jati	sampoorna-sampoorna
Aroha	S-RS-Gm-mP-DNS'
Avaroha	S'-ND-NP [or nP] -RGGP-m-GmRS
Vadi	M
Samvadi	S
Pakad	RGmP-SRS
Time	N-2
Chalan	

Nata Bhairav	
Thaat	
Jati	sampoorna-sampoorna
Aroha	S-RGmPdNS'
Avaroha	S'NdPmGRS
Vadi	R
Samvadi	P
Pakad	
Time	Morning

Nata Bihag	
Thaat	Bilaval
Jati	shadava-sampoorna
Aroha	SRGm-PNNS'
Avaroha	S'NDP-Gm-nDPmG-(P)mGRS
Vadi	P
Samvadi	M
Pakad	mGnDP-mG-RGmPmGRS
Time	Night
Jati	shadava-shadava
Aroha	SS-R-R-Gm-PS'NS'
Avaroha	R'-S'N(D)P-S'-S'-PmmG-R-S

Nata Bilwal	
Thaat	Bilawal
Jati	sampoorna-sampoorna
Aroha	S-RGmP-N-DNS' or SGmG-mPm-DNS'
Avaroha	S'-nD-NP-msG-RG-RS or mG-mR-S
Vadi	M
Samvadi	S
Time	Morning

Nata Kedar	
Thaat	Bilaval
Jati	shadava-sampoorna
Aroha	SRSm-mGP-PDPS'
Avaroha	S'NDP-MPDpm-mGmRS
Vadi	S
Samvadi	P
Pakad	Sm-GP-DPm-GmRS
Time	N-2

Nata Malhar	
Thaat	
Jati	sampoorna-sampoorna
Aroha	S-RG-mR--mP or GmPS'-NS' or nDS'
Avaroha	S'-D-nP-G-GmP-DDmP-mGmR-'NS
Aroha	S(G)R(G)RGm-mRP-nDNS'
Avaroha	S'DnPmG-mR-Rm'NsS
Vadi	M
Samvadi	P
Pakad	S(G)R(G)RGm-mRP-nDNS'
Time	Rainy season

Natanarayani or Natanarayana	
Thaat	Bilaval
Jati	shadava-shadava
Aroha	SRGmP-DP-S'
Avaroha	SDP-Gm-SRS
Vadi	
Samvadi	
Pakad	SRS-PsDGs-S'sD^sP-RsGmP-Gm-SRS
Time	

Nayaki Kanada or Nayaki	
Thaat	Kafi
Jati	shadava-shadava
Aroha	nS-RP-gsm-PS'-nS'
Avaroha	S'-nP-mP-gsm-RS
Vadi	M
Samvadi	S
Pakad	(m)gmnP-nmP(m)gmRS
Time	N-3

Neelambari	
Thaat	Kafi
Jati	audava-sampoorna
Aroha	S-Rm-PDS'
Avaroha	R'nDP-mGgR-'Ns'NS-'D'ngRss
Vadi	R
Samvadi	P
Pakad	RmPD^-mGgR-gR-gRS'N-'NS-'D'ngRss
Time	Night

Pahadi	
Thaat	Bilaval
Jati	audava-sampoorna
Aroha	S-RG-PD-PDS'
Avaroha	N-DPGmGR-S'N'D-'P-'DS
Vadi	S
Samvadi	P
Pakad	G-GR-GPGR-Ss'N'D-'P'DS
Time	sarvakalin

Pata bihag	
Thaat	Bilaval
Jati	audava-sampoorna/ shadava-sampoorna
Aroha	SGmPNS' / SRGmPNS'
Avaroha	S'NDP-gM-(R)GRS / S'NDP-mnDP-GmRS-PmG-RS
Vadi	
Samvadi	
Pakad	(for both) NDPPGm-Gm(R)G
Time	
Ras	
Chalan	

Patadeep	
Thaat	Kafi
Jati	audava -sampoorna
Aroha	'NSgmPNsS'
Avaroha	S'NDPmgRS'Ns-SgRS
Vadi	P
Samvadi	S
Pakad	
Time	Evening
Chalan	

Patamanjari	
Thaat	Kafi
Jati	shadava-sampoorna
Aroha	S'P-'NS-GmDsm-PNsS'-nDm-nssS'
Avaroha	S'nDsm-PgsRS'n-'P-'nS
Vadi	
Samvadi	
Pakad	
Time	D-3
Chalan	
Thaat	Bilaval
Jati	sampoorna-sampoorna
Aroha	SRGG-PDm-mPNS'
Avaroha	S'ND-NP-mGRS
Vadi	S
Samvadi	P
Time	Midnight

Piloo	
Thaat	Kafi
Jati	shadava-sampoorna
Aroha	'NS-GmP-'nDP-S'
Avaroha	S'NdP-dPmg-RS-'NS
Vadi	S / P
Samvadi	P / G
Pakad	GmdP-gRS'NS-'P'd-'P'd-S-'NS
Time	Sarvakalin
Chalan	

Pooria	
Thaat	Marwa
Jati	shadava-shadava
Aroha	'NrS-G-MD-Nr'S'
Avaroha	S'-NDMG-r-S
Vadi	G
Samvadi	N
Pakad	G-'NrS-'N'DS'N-'M'D-rS
Time	Sandhi Prakash -10 pm
Chalan	

Pooria Dhanashree	
Thaat	Poorvi
Jati	sampoorna-sampoorna
Aroha	'NrGMP-dP-NS'
Avaroha	r'NdP-MgMrG-rS
Vadi	P
Samvadi	r
Pakad	(1) 'NrG-MP-dP-MG-MrG
Time	Evening

Poorvi	
Thaat	Poorvi
Jati	sampoorna-sampoorna
Aroha	S-rG-MPdNS'
Avaroha	S'NdP-M-GrS
Aroha	S-rG-MPd-NS'
Avaroha	S'NdP-MG-rmG-rGrS
Vadi	G
Samvadi	N
Pakad	'N-SrG-mG-MG-rMG-rGrS
Time	6 pm to 9 pm
Chalan	

Poorvi Kalyani	
Thaat	Marva
Jati	sampoornan-sampoorna
Aroha	S-rGMPDNS'
Avaroha	Nr'ND-NDP-MDMG-NNDM-GrS
Vadi	R / S
Samvadi	D / P
Pakad	rGMP-DNDPs-(M)rs
Time	Evening to 10 pm

Prabhat Bhairav	
Thaat	Bhairav
Jati	sampoorna-sampoorna
Aroha	SS-rS-G-m-PPdd-NS'
Avaroha	S'NdP-mG-rG-mM-GmG-rS
Aroha	'NrGmMG-GmPdNS'
Avaroha	S'NdPm-mdPm-PdM-mG-rGMGrS
Time	Morning

Pradeepaki / Patadeepaki	
Thaat	Kafi
Jati	audava-sampoorna
Aroha	SGmPnS'
Avaroha	S'nDPmGmPgRS
Vadi	S / m
Samvadi	m
Pakad	Pg-mg-RS-'NS-GmP-Gm-'NDP-mGm-gRS
Time	D-3

Puriya	
Aroha	'N r S G M D N r' S'
Avaroha	S' N D M G r S
Thaat	Marwa
Jati	shadav-shadav
Vadi	G
Samvadi	N
Time	evening
Pakad	G 'N r S, 'N' D S 'N - M' D 'N r S

PuriyaDhanashri	
Aroha	'N r G M P d P N S'
Avaroha	r' N d P M G M r G r S
Thaat	Purvi
Jati	sampurna
Vadi	G
Samvadi	N
Time	evening
Pakad	'N r G M P -, d P, M r G

Rageshree / Rageshwari	
Thaat	Khamaj
Jati	audava-shadava
Aroha	SG-mDNS'
Avaroha	S'nDmGRS or S'NDmGRS or S'NDnDmGRS
Vadi	G
Samvadi	N
Pakad	RS'n'DSGm
Time	Night

Rageshree Bahar	
Thaat	
Jati	shadava-sampoorna
Aroha	SGmDGm-mPgmDnS'
Avaroha	R'NS'DnP-mPGm-mDG-RGmGRS
Vadi	m
Samvadi	S
Pakad	
Time	Night

Ramdasi Malhar	
Thaat	Kafi
Jati	sampoorna-sampoorna
Aroha	SRP-Gm-PnNS' or PnDNS'
Avaroha	S'DnmP-DPmGm-P(m)g(m)gmRS
Vadi	m
Samvadi	S
Pakad	
Time	
Jati	sampoorna-shadava
Aroha	SRP-(m)Gm-PnNS' or PnDNS'
Avaroha	SnP-mR-RPgmRS
Vadi	m
Samvadi	S
Jati	shadava-shadava
Aroha	SRmR-PnDNS'
Avaroha	S'nP-mRS-RS'n'D-'P'D'n-'D'NS
Jati	shadava-shadava
Aroha	SRmR-P-mPDNS'
Avaroha	S'nP-mGm-ggmRS-'n'D'NS
Vadi	m
Samvadi	S

Ramkali	
Thaat	Bhairav
Jati	audava-sampoorna
Aroha	SG-mP-dS'
Avaroha	S'NdP-MPdNdP-G-mrS
Aroha	SG-mP-dNS'
Avaroha	S'-NdP-MP-dNdP-G-mrS
Aroha	S-rGm-P-dNS'
Avaroha	S'-NdP-MP-dndP-mG-mrS
Vadi	P / S / D / P
Samvadi	R / P / G / S
Pakad	dP-MP-dndP-(P)G-m-(m)rS
Time	Morning

Ramkali	
Aroha	S G m P d N S'
Avaroha	S' N d P- M Pd n d P m G mr S
Thaat	Bhairav
Jati	shadav-sampurna
Vadi	P
Samvadi	S
Time	first part of morning
Pakad	d P M P, d n d P, G m r S

Rasaranjani	
Thaat	Bilaval
Jati	audava-audava
Aroha	S-R-m-DsNS'
Avaroha	S'sN-Dsm-DsmRsS
Vadi	m
Samvadi	S
Pakad	mDsNS'-NDms-RsS
Time	N-4

Rewa (Poorvi Ang)	
Thaat	Poorvi
Jati	audava-audava
Aroha	Sr-GP-dS'
Avaroha	S'd-P^G-P^G-PGrS
Vadi	G
Samvadi	d
Pakad	PG-PdPG-rG-rS-GrGs
Time	Evening

Rewa (Shree Ang)	
Thaat	Poorvi
Jati	audava-audava
Aroha	S-(G)r-(G)r-(P)GP-dS'
Avaroha	S'dP-G(G)r-(G)r-S
Vadi	r
Samvadi	P
Pakad	(G)r-(G)r-(G)r-PGr-rS-'d'P-S
Time	

Sanjh / Sanjh ka Hindol	
Thaat	Kalyan
Jati	audava-audava
Aroha	SG-MDMN-MDS'
Avaroha	S'-NDNs-DMG-MG^S
Vadi	G
Samvadi	N
Pakad	MG^sS-'ND'Nss-'MDS
Time	Evening
Ras	
Chalan	

Saranga/Brindavani Sarang	
Thaat	
Jati	audava - sampoorna
Aroha	SRmPNS'
Avaroha	S'nPmRS
Vadi	
Samvadi	
Pakad	
Time	
Chalan	

Saranga Malhar	
Thaat	
Jati	audava-shadava
Aroha	S-Rm-P-NnN-S'
Avaroha	R'S'-N-PnP-mP-gM-RS-'N'NS
Vadi	P
Samvadi	S
Pakad	nPm-RP
Time	N-2
Chalan	

Salang Sarang	
Aroha	S R m P N S'
Avaroha	S' N P m R S
Thaat	
Jati	audav - audav
Vadi	
Samvadi	
Time	Late morning
Pakad	

Saraswati	
Thaat	Melakarta 64 Vachaspati
Jati	audava-shadava
Aroha	SRGM-PDnS'DP-S'
Avaroha	S'nDP-MGRS
Vadi	P
Samvadi	R
Pakad	(M)RMP-(S')nDP-(M)P-(M)RssS
Time	Night till midnight
Chalan	

Sarparda	
Thaat	Bilaval
Jati	sampoorna-sampoorna
Aroha	S-RGm-DP-ND-NS'
Avaroha	S'-NDP-mG-mRS or NS'-nDP-mG-mRS
Vadi	S
Samvadi	P
Pakad	
Time	
Chalan	

Savani	
Thaat	Poorvi
Jati	audava-sampoorna
Aroha	SgPGmPNS'
Avaroha	S'NDPG-mgRS
Vadi	S
Samvadi	P
Pakad	GmPgR-nDPmPGR-SRg-S
Time	Rainy season

Savani Bihag	
Thaat	Bilaval
Jati	audava-sampoorna
Aroha	SGmPNS
Avaroha	R'S'ND-S'NP-GPmGRS-GssS
Vadi	S
Samvadi	P
Pakad	
Time	
Chalan	SGmP-S'-PG-GsS SGGPm-GRSRS 'N'DSRS-'N'N'Pss SS-SGm-PP-NS'S'

Savani Kalyan	
Thaat	Kalyan
Jati	shadava-shadava
Aroha	'PS-RGRS-mG-PD
Avaroha	PDPG-RS'N'D'N'D-'P
Vadi	S
Samvadi	P
Pakad	
Time	N-1
Chalan	GRS-'N'D'N'D-'P-'PS-RGRS-SS-mG-PPD-PDPG-RS'D-GRS

Saveri	
Thaat	Bhairav
Jati	audava-sampoorna
Aroha	SrmPdS'
Avaroha	S'NdPmGrS
Time	Morning

Shankara	
Thaat	Bilaval
Jati	audava-shadava
Aroha	SGP-NDNS'
Avaroha	S'ND^P-G-GPGs-RS
Vadi	G
Samvadi	N
Pakad	S'sNP-ND-SsNs
Time	N-2

Shankarabharana	
Thaat	Bilaval
Jati	sampoorna-sampoorna
Aroha	SRGmPDNS'
Avaroha	S'NDPmGRS
Vadi	
Samvadi	
Pakad	
Time	

Shanmukhpriya	
Thaat	Shanmukhapriya
Jati	sampoorna-sampoorna
Aroha	SRgMPdnS'
Avaroha	S'ndPMgRS
Vadi	
Samvadi	
Pakad	
Time	
Chalan	P'Ms-P'd'nS-RSs-'ds'ns-RgRs-RgMPsdnDnS'-S'ds-nS'-R'g'M'P'-M'g'R'S'-

Sharavati	
Thaat	Melakarta 25 Mararanjani
Jati	shadava-sampoorna
Aroha	SmGmPd DdS'
Avaroha	S'DdPmGRS
Vadi	
Samvadi	
Pakad	
Time	

Shivaranjani	
Thaat	Kafi
Jati	audava-audava
Aroha	SRgP-D-S'
Avaroha	S'DP-gs-RSs
Vadi	P
Samvadi	S
Pakad	gPDS'-DPgsR-S
Time	Night

Shobhavari	
Thaat	Asavari
Jati	audava-audava
Aroha	S-R-m-P-S'dssS'
Avaroha	S'-d-Pm-RssS
Vadi	D
Samvadi	R
Pakad	RmPS'-dsP-mPd-mP-mRsS
Time	Morning

Shree	
Thaat	Poorvi
Jati	audava-sampoorna
Aroha	S(S)r(G)r-S-r-MP-NS'
Avaroha	S'-Nd-P-MGr-Gr-rS
Aroha	S-r-MP-dP-dNS'
Avaroha	S'-Nd-P-Mgr-Gr-rS
Vadi	r
Samvadi	P
Pakad	S-(S)r(G)r-S-PMGr-Grr-S
Time	

Shree Kalyan	
Thaat	Kalyan
Jati	audava-audava
Aroha	S-R-M-P-DP-S'
Avaroha	S'-DP-MP-RsS
Vadi	P
Samvadi	S
Pakad	S'DsS-RMsP-RssS
Time	Evening

Shuddha Bhairavi	
Thaat	Bhairavi
Jati	sampoorna-sampoorna
Aroha	SrgmPdnS'
Avaroha	S'ndPmgrS
Vadi	
Samvadi	
Time	

ShuddhSarang	
Aroha	S m R M P N S'
Avaroha	S' N D P M P D P m R S
Thaat	Kafi
Jati	audav-shadav
Vadi	R
Samvadi	P
Time	early afternoon
Pakad	

ShreeRaag	
Aroha	S ^r ^r S- r M P N S'
Avaroha	S' N d P M G r, G r - r S
Thaat	Purvi
Jati	audav-sampurna
Vadi	G
Samvadi	N
Time	dusk
Pakad	S ^r ^r S - P M G r - G r r - S
Ras	Vir

ShuddhKalyan	
Aroha	S R G P D S'
Avaroha	S' (N)D- P(M) G R S
Thaat	Kalyan
Jati	audav-sampurna
Vadi	G
Samvadi	D
Time	first part of night
Pakad	G - R S - ('N) 'D 'P- S - GR- GPR- S

Shuddh Bilaval	
Thaat	Bilaval
Jati	shadava-sampoorna
Aroha	S-R-m-mPDNS'
Avaroha	S'NDPmGRS
Vadi	D
Samvadi	R
Pakad	
Time	Morning

Shuddha Kalyan	
Thaat	Kalyan
Jati	audava-sampoorna
Aroha	S-(G)RG-P(S')DS'
Avaroha	S'-(N)DP-MG-R(P)G(P)RS
Vadi	G
Samvadi	D
Pakad	G-RS-'N'D'P-S-GR-GPR-S
Time	N-1
Chalan	

Saheli Todi	
Jati	audava-shadava
Aroha	Sr-gP-dS' or SrgrgPdndS'
Avaroha	r'g'r'S'-dndP-grgr-S'dS
Vadi	D
Samvadi	G
Pakad	'dSrgss-Pssgss-rgrSrS-'dss
Time	D-2 (9 am to noon)

Salagavarali	
Thaat	Melakarta 46 -Shdvidhamargini
Jati	shadava-shadava
Aroha	SrgP-D-nDP-S'
Avaroha	S'nDP-g-P-rgrS
Vadi	P
Samvadi	S
Time	D-2

Samanta Sarang	
Thaat	
Jati	audava-shadava
Aroha	'P'NS-R-mR-mP-NS'-mPS'
Avaroha	S'nDP-mPDP-mnDP-mR-S
Vadi	R
Samvadi	P
Pakad	
Time	D-2

Sampoorna Malkauns	
Thaat	
Jati	sampoorna-sampoorna
Aroha	'd'nSmg-mdnS'd-nR'S'
Avaroha	g'g'S'nS'd-mdndm-PmggnRS
Vadi	m
Samvadi	S
Time	N-3
Chalan	S'(n)'d-S'nS-'d'nS-(m)g-(n)SRS-

Shuddha Malhar (Bilaval That)	
Thaat	Bilaval
Jati	audava-audava
Aroha	S-Rm-mPDS'
Avaroha	S'-DP-ms-RS
Vadi	m
Samvadi	S
Pakad	SRm-mP-RP-mP(S')DS'-DPm-SRm
Time	
Ras	
Chalan	

Shuddha Malhar (Khamaj That)	
Thaat	Khamaj
Jati	shadava-sampoorna
Aroha	S-Rm-Rms-PnDP-NS'
Avaroha	NS'-nD-G-mP-GmR-Rm-PnDP-mR-'NRS
Vadi	
Samvadi	
Pakad	
Time	
Chalan	

Shuddha Nata	
Thaat	Bilaval
Jati	sampoorna-audava
Aroha	SRGmPDNS'
Avaroha	SDPmRS
Vadi	m
Samvadi	S
Pakad	
Time	Night
Chalan	S'NDNP-mG-mRS-RGmPm-GmRS-GmDP-RGmPm-GmRS

Shuddha Sarang	
Thaat	Kafi
Jati	audava-shadava
Aroha	SR-mR-MP-NS' and SR-(P)M(P)MP-MPN(D)NS'
Avaroha	S'NDP-MPDp-mR-S and S'NDMPmR-(m)'N(D)'NS
Vadi	R
Samvadi	P
Pakad	
Time	D-2
Chalan	

Shukla Bilaval	
Thaat	Bilaval
Jati	shadava-sampoorna
Aroha	SGmPDNS'
Avaroha	S'NDP-DG-mPm-GRS
Aroha	SGm-RP-mPDNS'
Avaroha	S'nD-DG-mPm-GRS
Vadi	M
Samvadi	S
Pakad	
Time	Morning

Shyan Kalyan	
Thaat	Kalyan
Jati	audava-sampoorna
Aroha	'NSR-MP-NS'
Avaroha	S'ND-MPMR-GmR-G'NS
Vadi	P
Samvadi	S
Pakad	GmR-'NS-Rs-MsPs
Time	
Chalan	S-R-MP-PDP-MPDP-mR-'NS-RMP-GmR-'NS

Shyam Kedar	
Thaat	Kalyan
Jati	shadava-shadava
Aroha	SRSm-RM-P-DNS'
Avaroha	S'NDP-DnDP-m-MPDP-m^sRS
Vadi	gthis must be a mistake!!!!
Samvadi	S
Pakad	S'NDP-DnDP-MPDP-msRS
Time	N-2

Simhendramadhyamam	
Thaat	Melakarta 57 - Simhendramadhyamam
Jati	sampoorna-sampoorna
Aroha	SRgMPdNS'
Avaroha	S'NdPMgRS
Vadi	
Samvadi	
Pakad	
Time	Night

Sindh / Sindhu	
Thaat	Kafi
Jati	sampoorna-sampoorna
Aroha	'N'd-'nR-Gm-gR-mPDS'
Avaroha	S'nDP-mP-Gm-gR-PmgmRS-'D'nS
Vadi	R
Samvadi	D
Pakad	
Time	
Chalan	'n'd-'n-R-GmgR-'nS'n-'P'D'n-S

Sindhu Bhairavi	
Thaat	Asavari
Jati	shadava-sampoorna
Aroha	S-RgM-'d'n-S'
Avaroha	S'-ndP-mgrS
Vadi	d
Samvadi	g
Pakad	S-Rgm-Rg-R'NS-dP-dm-PgRg-SRgR'nS
Time	Morning

Sohani / Sohoni / Sohini	
Thaat	Marwa
Jati	audava/shadava-shadava
Aroha	SG-MDNS'
Avaroha	S'r'S'-ND-G-MD-Mg-rS
Vadi	D
Samvadi	G
Pakad	Sr-G-MDNS'-S'-NDG-MG-rS
Time	N-4
Aroha	S-GmD-NS'r'S'
Avaroha	S'-NDG-mG-rS
Aroha	SG-mG-MD-NS'-r'S'
Avaroha	NS'ND-MD-S'ND-mG-MGrS
Aroha	SGmdNS'r'S'
Avaroha	S'NdmGrS

Sugharai	
Thaat	Kafi
Jati	shadava-sampoorna
Aroha	SR(m)gsm-PnPS'
Avaroha	S'nDnP-mP-gmRS
Vadi	P
Samvadi	S
Pakad	
Time	D-2

Suha / Suha Kanada	
Thaat	Kafi
Jati	audava-shadava
Aroha	'nS-gm-PNmPS'
Avaroha	S'-nP-mP-mGs-mRS or S'nP-mP-gm-pgm-R-S
Jati	audava-sampoorna
Aroha	'nS-gm-PnmPS'
Avaroha	S'-dnP-mP-g-mRS
Vadi	M
Samvadi	S
Pakad	'nS(m)g(m)gm-PgmRS
Time	D-2

Suha Sugharai	
Thaat	Kafi
Jati	shadava-shadava
Aroha	SRgM-PnmPS'
Avaroha	S'nPm-gmRS or mPgmRS
Vadi	M
Samvadi	S
Pakad	
Time	

Sur Malhar	
Thaat	Kafi
Jati	audava-shadava
Aroha	S(m)RmPNS' or nNS'
Avaroha	S'nDmPnDP-mR-(m)'NS
Jati	sampoorna-sampoorna
Aroha	gRmP-nDnmP-NS'
Avaroha	R'S'-nDnP-m-R-SR-mP-gmRS
Vadi	m
Samvadi	S
Pakad	nDmP-(m)nsDP
Time	Rainy season or 10 am to 2 pm

Tilak Kamod	
Thaat	Khamaj
Jati	shadava-sampoorna
Aroha	P'NSRGS-RmPNS'
Avaroha	S'N-PD-mG-RGSs
Vadi	S
Samvadi	P
Pakad	P'NSRG-S-RPmG-Ss'N
Time	N-2

Tilang	
Thaat	Khamaj
Jati	audava-audava
Aroha	SGmPNS'
Avaroha	SnPmGS
Vadi	G
Samvadi	N
Pakad	PNSs-nPs-GsmGs
Time	N-2

Todi	
Aroha	S' r g M d N S
Avaroha	S' N d P M g r S
Thaat	Purvi
Jati	shadav-sampurna
Vadi	g
Samvadi	d
Time	7
Pakad	'd- 'N S- rgrrS - M r g - r S
Ras	bhakti

Tilak Kamod	
Aroha	P'N S R G m - R m P N S'
Avaroha	S' N P D m G R G S or S' P D- m G - R G S
Thaat	Kkamaj
Jati	shadav-sampurna
Vadi	S
Samvadi	P
Time	second part of night
Pakad	P'N S R G- S- R P m G- SRGS-'N

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Yaman	
Aroha	'N R G M D N S'
Avaroha	S' N D P M G R S
Thaat	Kalyan
Jati	audav-sampurna
Vadi	G
Samvadi	N
Time	gateway to night raags
Pakad	'N R G- P M G P R- S

Here's what the Database turned up

RAGA	SONG	FILM	SINGER	MUSIC	LYRICS	LANGUAGE
Bhairavi	Tu Ganga Ki Mauj Mai Jamuna Ka Dhara	Baiju Bawara	Rafi	Naushad		H
Bhairavi	sajna sajanaa kahe bhul gaye din pyar k	Chand Mere Aja	Lata	Chitragupta		H
Bhairavi	saanware saanware	Anuradha	Lata	Ravi Shankar		H
Bhairavi	mithe Bol Bole Bole Payaliya	Kinaara	Bhupender + Lata	RDB		H
Bhairavi	babul mora naihara chhuto hi jaaye	Street Singer	K.L.Saigal	Pankaj Mullick		H
Bhairavi	laga chunari me daag chupaun kaise	Dil Hi To Hai	Manna Dey	Roshan		H
Bhairavi	kaise samajhaun bade na-samajh ho	Sooraj	Rafi + Asha	Shankar Jaikishan		H
Bhairavi	kaise aun jamuna ke tir re	Devata	Lata	C Ramachandra		H
Bhairavi	jjot se jjot jagate chalo prem ki ganga	Sant Gyaneshwar	Mukesh	Lakshmikanth Pyarelal		H
Bhairavi	insaf ka mandir hai ye bhagwan ka ghar	Amar	Rafi	Naushad		H

10 songs were found with "BHAIRAVI" in RAGA

Here's what the Database turned up

<i>RAGA</i>	<i>SONG</i>	<i>FILM</i>	<i>SINGER</i>	<i>MUSIC</i>	<i>LYRICS</i>	<i>LANGUAGE</i>
Bhoop or Bhoopali	pankh hoti to ud ati re	Sehra	Lata	Ramlal		H
Bhoop or Bhoopali	jjyoti kalsh chalke	Bhabhi ki Chudiyan	Lata	Sudhir Phadke		H

2 songs were found with "BHOOPALI" in RAGA

Here's what the Database turned up

RAGA	SONG	FILM	SINGER	MUSIC	LYRICS	LANGUAGE
Yaman	aansu bhari hai je jeewan ki rahen	Parvarish	Mukesh	Dattaram		H
Yaman	ang anga ranga chalkaye	Sankalp	Sulakshna Pundit	Khaiyyam		H
Yaman	ja re badara bairi jare ja re	Bahana	Lata	Madan Mohan		H
Yaman	dile betab ko seene se laga hoga	Palaki	Lata + Rafi	Naushad		H
Yaman	jiya ley gayo re mora sanwariya	Anpadh	Lata	Madan Mohan		H
Yaman Kalyan	lau laga ke geet gaa ke	Bhabi Ki Chudiyen	Lata	Sudhir Phadke		H
Yaman Kalyan	jiya Le gayoji mora sawanria	Anapadh	??	Madan Mohan		H
Yaman Kalyan	man re tu kahe na dhir dhare	Chitrlehha	Rafi	Roshan		H
Yaman Kalyan	jeewan dor tumhi sangh bandhi	Parasmani	Lata	Lakshmikanth Pyarelal		H
Yaman Kalyan	jab deep jale ana jab sham dhale ana	Chitchor	Yesudas	Ravindra Jain		H
Yaman Kalyan	chandan sa badan chanchal chitawan	Saraswatichandra	Mukesh	Kalyanji Anandji		H

11 songs were found with "YAMAN" in RAGA

Here's what the Database turned up

RAGA	SONG	FILM	SINGER	MUSIC	LYRICS	LAN
Todi-Gurjari	jaa-jaa re ai pathikwa	Lekin	Lata+Hridaynath	Hridaynath Mangeshkar		
Yaman	ja re badara bairi jare ja re	Bahana	Lata	Madan Mohan		
Yaman	dile betab ko seene se laga hoga	Palaki	Lata + Rafi	Naushad		
Yaman	jiya ley gayo re mora sanwariya	Anpadh	Lata	Madan Mohan		
Yaman Kalyan	lau laga ke geet gaa ke	Bhabi Ki Chudiyen	Lata	Sudhir Phadke		
Yaman Kalyan	jeewan dor tumhi sangh bandhi	Parasmani	Lata	Lakshmikanth Pyarelal		
DISPUTED !!	jogan ban jaungi saiyen tore karan (Kha	Shabab	Lata	Naushad		
DISPUTED !!	uthaye ja unke sitam aur jiye jaa unhi	Andaaz	Lata	Naushad		
Piloo	tu jo mere sur mein	Chit Chor	Yesudas + Lata	Ravindra Jain		
Shuddha Kalyan	Rasik Balma	Chori Chori	Lata	Shankar Jaikishan		
Shivaranjani	tumhe dekhti hun to lagta hai aise ki j	??	Lata	Jaidev		
Shivaranjani	mere naina sawan bhado phir bhi mera ma	Mehbooba	Kishore/Lata	RD Burman		
Shivaranjani	kahin deep jale kahin dil	Bees Saal Baad	Lata	Hemant		
Shivaranjani	aawaz de ke mujhe tum bulao	Professor	Rafi + Lata	Shankar Jaikishan		
Sohini	kuhu kuhu bole koyaliya (Sohini+Bahar+J	Swarna Sundari	Lata + Rafi	S Rajeshwara Rao		

Sur-malhar	dar lage garaje badariya mai kaha karun	Raam Rajya	Lata	77
Tilang	sajana sangh kaahe maha lagaye	Main Nashe Me Hun	Lata	Shankar Jaikishan
Maru-bihag	jamunaa kinare aaja chaliya pukare aaja	Mehbooba	Lata	RD Burman
Nand	to jahan jahan chalega mera saaya saath	Mera Saya	Lata	Madan Mohan
Pahadi	Dil Pukare Aa Re Aare Aare	Jewel Thief	Rafi & Lata	S. D. Burman
Pahadi	ye dil aur unki nigahon ke saye	Prem Parvat	Lata	Jaidev
Pahadi	tod diya dil mera tune ai bewafa	Dulari	Lata	Naushad
Pahadi	saajan ki galiyan choda chale dil roya	Baazar	Lata	Shyam Sundar
Pahadi	more ankhon me bas gaya koi re mohe nee	Barsaat	Lata	Shankar Jaikishan (1st Song)
Pahadi	mausam hai ashikana	Pakeezah	Lata	Gulam Mohammad
Pahadi	is modse jaate hain	Aandhi	Lata + Kishore	RD Burman
Piloo	chahe to mora jiyaa laile	Mamta	Lata	Roshan
Piloo	maine rang li aaj chunariya sajana tore	Dulhan Ek Raat Ki	Lata	Madan Mohan
Kedar	bekas pe karam kijiye sarkare madina	Mughal-e-Azam	Lata	Naushad
Khamaj	Jhoole Mein Pawan Ke	Baiju Bawra	Rafi + Lata	Naushad

Lalit	ek shahenshah ne banawa ke hansa Taj Ma	Leader	Rafi+Lata	Naushad
Maal-Gunji	ghar aaja ghir aye badara sanwariya	Chote Nawab	Lata	RD Burman (1st Song)
Maanj-Khamaj	kaanha kanha aan padi re tere dwar	Aman	Lata	Shankar Jaikishan
Maanj-Khamaj	jane kaise sapano me kho gai ankhiyan	Anuradha	Lata	Ravi Shankar
Maanj-Khamaj	kaise dina bite kaise biti ratiyan piya	Anuradha	Lata	Ravi Shankar
Maarwa	payalia banwari baje	Saaz aur Aawaz	Lata	Naushad
Maru-bihag	tum to pyaar ho sajana mohe tum se pyar	Sehra	Lata + Rafi	Ramlal
Maru-bihag	raadhaa jaaye naa	??	Lata	??
Hamsadhwani	ja to se nahin bolun kanhaiya	Parivaar	Lata	Salil Chaudhari
Hemanta	balma anadi mana bhaye	Bahurani	Lata	C Ramachandra
Jayjaywanti	mana mohana bade jhuthe	Seema	Lata	Shankar Jaikishan
Jhinhoti	mose chal kiye jaye hai re hai hai dekh	Guide	Lata	SD Burman
Kalawati	subah aur sham kam hi kam kyun nahin le	Uljhan	Lata	Kalyanji Anandji
Kalawati	kahe tarasaye jiyara	Chitrlekha	Lata + Asha	Roshan
Kalawati	hai re wo din kyun na aye	Anuradha	Lata	Ravi Shankar
Kamod	ai ri jane na dungi maito apne piya ke	Chitrlekha	Lata	Roshan

Chaya Nat	chanda re ja re re piya ko sandesa mera	Ziddi	Lata	Anil Biswas
Chaya Nat	chain nahin aye kahan din jaye	Samundar	Lata	Madan Mohan
Darbari Kannada	yaad mein teri jaag jaag ke hum raat bh	Mere Mehboob	Rafi + Lata	Naushad
Desh	Door Koi Gaaye	Baiju Bawara	Lata + Shamshad Begum +Cho.	Naushad
Gaara	moohe panaghat pe nand lal cheeda gayo	Mughal-e-Azam	Lata	Naushad
Ahir Bhairav	Meri Veena Tum Bin Roye Sajana Sajana S	Dekh Kabira Roya	Lata	Madan Mohan
Bageshri	nain se Nain Nahin Milao	Jhanak Jhanak Payal Baje	Lata + Hemant	Vasant Desai
Bageshri	Na Bole Na Bole Na Bole Re	Aazad	Lata	C Ramachandra
Shivaranjani	khavar meri naa lini re bahut din bite	Sant Gyaneshwar	Lata	Laxmikant Pyarelal
Tilang	itna to yaad hai mujhe ki tumse mulakat	Mehboob ki Mehndi	Rafi + Lata	Lakshmikant Pyarelal
Tilang	chupgaye tare nazare ai kya baat ho gai	Do Raaste	Rafi + Lata	Lakshmikant Pyarelal
DISPUTED !!	unhi koi mil gaya tha sare raah chalte	Pakeezah	Lata	Hemant Kumar
Bageshri	jaag darde ishk jaag dil ko bekarar kar	Anarkali	Hemant + Lata	C Ramachandra
Bageshri	bedardi Dagabaaz Ja Tu Nahin Balma Mora	BluffMaster	Lata	Kalyanji Anandji

Bhairav	mohe bhul gaye sanwariya	Baiju Bawara	Lata	Naushad
Bhairavi	sajna sajanaa kahe bhul gaye din pyar k	Chand Mere Aja	Lata	Chitragupta
Bhairavi	saanware saanware	Anuradha	Lata	Ravi Shankar
Bhairavi	mithe Bol Bole Bole Payaliya	Kinaara	Bhupender + Lata	RDB
Bhairavi	kaise aun jamuna ke tir re	Devata	Lata	C Ramachandra
Bhimpalasi	aai ri mai to prem diwani mera dard na	Navbahar	Lata	Roshan
Bhimpalasi	beena madhur madhur kuch bol	??	Lata	??
Bhimpalasi	Naino Mein Badraa Chaaye	Mere Saaya	Lata	??
Bihag	tere sur aur mere geet	Goonj Uthi Shehnai	Lata	Vasant Desai
Bihag	hamare dil se na jana dhokha na khana	Udan Khatola	Lata	Naushad
Bhoop or Bhoopali	pankh hoti to ud ati re	Sehra	Lata	Ramlal
Bhoop or Bhoopali	gyoti kalsh chalke	Bhabhi ki Chudiyen	Lata	Sudhir Phadke

72 songs were found with "LATA" in SINGER

Here's what the Database turned up

<i>RAGA</i>	<i>SONG</i>	<i>FILM</i>	<i>SINGER</i>	<i>MUSIC</i>	<i>LYRICS</i>	<i>LANGUAGE</i>
Shivaranjani	mere naina sawan bhado phir bhi mera ma	Mehbooba	Kishore/Lata	RD Burman		H
Pahadi	is modse jaate hain	Aandhi	Lata + Kishore	RD Burman		H
Khamaj	kuch to log kahenge	Amar Prem	Kishore	RD Burman		H
Maru-bihag	payal wali dekhna yahin pe kahin dil ha	Ek Raaz	Kishore	Chitragupta		H
Ahir Bhairav	Apne jeevan ki uljhan ko	Uljhan	Kishore Kumar	Kalyanji Anandji		H

5 songs were found with "KISHORE" in SINGER

Here's what the Database turned up

RAGA	SONG	FILM	SINGER	MUSIC	LYR
Yaman	dile betab ko seene se laga hoga	Palaki	Lata + Rafi	Naushad	
Yaman Kalyan	man re tu kahe na dhir dhare	Chitrlehha	Rafi	Roshan	
Shivaranjani	aawaz de ke mujhe tum bulao	Professor	Rafi + Lata	Shankar Jaikishan	
Sohini	kuhu kuhu bole koyaliya (Sohini+Bahar+J)	Swarna Sundari	Lata + Rafi	S Rajeshwara Rao	
Todi	Insaan Bano	Baiju Bawra	Rafi	Naushad	
Pahadi	Dil Pukare Aa Re Aare Aare	Jewel Thief	Rafi & Lata	S. D. Burman	
Pahadi	Chaudavin ka chaand ho	Chaudavin Ka Chaand	Rafi	??	
Pahadi	suhani raat dhal chuki na jane tum kab	Dulari	Rafi	Naushad	
Pahadi	isharon Isharon mein dil lenewale	Kashmir Ki Kali	Asha + Rafi	OP Nayyar	
Kedar	pal do pal ka saath hamara	The Burning Train	Asha + Rafi	RD Burman	
Khamaj	Jhoole Mein Pawan Ke	Baiju Bawra	Rafi + Lata	Naushad	
Lalit	tu hai mera prema devata	Kalpna	Rafi + Manna	OP Naiyyar	
Lalit	ek shahenshah ne banawa ke hansi Taj Ma	Leader	Rafi+Lata	Naushad	
Malkauns	Man Tarapat Hari Darshan Ko Aaj	Baiju Bawara	Rafi	Naushad	
Malkauns	ankhiyan sangh ankhiyan lage aaj	Bada Aadami	Rafi	Chitragupta	

Maru-bihag	tum to pyaar ho sajana mohe tum se pyar	Sehra	Lata + Rafi	Ramlal
Hameer	madhuban me radhika naache re	Kohinoor	Rafi	Naushad
Janasammohini	koi sagar dil ko behlata nahin	Dil Diya Dard Liya	Rafi	Naushad
Kafi	biraj me holi khelat nand lal	Godaan	Rafi	Ravi Shankar
Chaya Nat	hum bekudi me tum ko pukare chale gaye	Kala Pani	Rafi	SD Burman
Chaya Nat	baad muddat ki ye ghadi aai aap aye to	Jahan Ara	Rafi + Suman	Madan Mohan
Darbari Kannada	yaad mein teri jaag jaag ke hum raat bh	Mere Mehboob	Rafi + Lata	Naushad
Darbari Kannada	O Duniya Ke Rakhwale	Baiju Bawra	Rafi	Naushad
Desh	aap ko pyar chupane ki buri aadat hai	Neela Akash	Rafi + Suman (?)	Gulam Mohammad
Desh	gori tore nainwa kajar bin kare kare	Main suhagan hun	Rafi	Chitragupta/Lacchi Ram (?)
Gaara	diwana kahke aaj mujhe phir pukariye	Muzlim	Rafi	Ravi
Gaara	kabhi khud pe kabhi haalaath pe ronaa a	Hum Dono	Rafi	Jaidev
Adana	man-mohan man me ho tumhi	Kaise Kahun	Manna+Rafi+Suman Kalyanpur	SD Burman
Adana	radhike tune bansuri churai	Beti Bete	Rafi	Shankar Jaikishan
Kedar	aap yun hi agar humse milte rahe	Ek Musafir Ek Hasina	Asha + Rafi	O.P.N

Shuddha Kalyan	jahaan daal daal par sone ki cheediyaan	Sikandar-ei-azam	Rafi	Husnlal Bhagatram
Tilang	itna to yaad hai mujhe ki tumse mulakat	Mehboob ki Mehndi	Rafi + Lata	Lakshmikanth Pyarelal
Tilang	chupgaye tare nazare ai kya baat ho gai	Do Raaste	Rafi + Lata	Lakshmikanth Pyarelal
Bhairavi	Tu Ganga Ki Mauj Mai Jamuna Ka Dhara	Baiju Bawara	Rafi	Naushad
Bhairavi	kaise samajhaun bade na-samajh ho	Sooraj	Rafi + Asha	Shankar Jaikishan
Bhairavi	insaf ka mandir hai ye bhagwan ka ghar	Amar	Rafi	Naushad
Bhimpalasi	jhankaar payal ki tose binati kare	Naag Devata	Rafi	SN Tripathi

37 songs were found with "RAFT" in SINGER

Here's what the Database turned up

RAGA	SONG	FILM	SINGER	MUSIC	LYRICS	LANGUAGE
Yaman	aansu bhari hai je jeewan ki rahen	Parvarish	Mukesh	Dattaram		H
Yaman Kalyan	chandan sa badan chanchal chitawan	Saraswatichandra	Mukesh	Kalyanji Anandji		H
Shivaranjani	jaane kahan gaye wo din	Mera Naam Joker	Mukesh	Shankar Jaikishan		H
Sohini	jhoomati chali hawa yaad aa gaya koi	Sangeet Samraat Tansen	Mukesh	SN Tripathi		H
Piloo	baharon ne mera chaman loot kar	??	Mukesh	??		H
Jog	o jaane wale ho sake to laut ke ana	Bandini	Mukesh	SD Burman		H
Darbari Kannada	mujhe tumse kuch bhi na chahiye mujhe m	Kanhaiya	Mukesh	Shankar Jaikishan		H
Darbari Kannada	tumhe zindagi ke ujale mubarak	Poornima	Mukesh	Kalyanji Anandji		H
Bhairavi	jjot se jjot jagate chalo prem ki ganga	Sant Gyaneshwar	Mukesh	Lakshmikant Pyarelal		H
Bhimpalasi	Sur Na Saje	Basant Bahar	Mukesh	Lakshmikant Pyarelal		H

10 songs were found with "mukesh" in SINGER

Rmim ke bhaaiyo.n or beheno.n,

This series is an offshoot of RJGK-19 which was titled "Indian Classical music in Films". It is inspired by a couple of requests to post an explanation of the relationship between the song and raag for the songs in the quiz.

In this series I pick up a song based on classical music, give the basic structure of the raag, and provide some notation of the film song to demonstrate the likeness between the raag and the geet. Shall try to do this as regularly as possible at about a song per week .. unless it gets flamed off or becomes extinct due to poor response.

NOTE THAT THIS SERIES CAN ALSO BE ACCESSED AT

<http://www.lehigh.edu/~ksn2/rg.html>

Please point out any corrections in the information provided ..

Geet : nA bole nA bole nA bole re

Raag : Bageshri

Aroha : n' S g m D n S'

Avaroha : S' n' D, m P D (mg), R S R, S

Typical Phrases in the Raag (chalan) :

D' n' S m, m g m D, P D D n D, m P D (mg), R S, R, S

Partial Notation of the Geet :

ra dhA nA bole nA bole nA bole re
R n' S m g m g RS R nS m

ghUnghaTa ke paT nA kho le re
m D D D n D S' (Smg) R S

Arguments/Corrections/Flames welcome :-)

Regards,

Kedar Naphade

LEGEND : Upper case : Teevra (sharp) notes Lower case : Komal (flat) notes

" : upper octave ' : lower octave

All problems of existence are essentially problems of harmonium.

RAAG aur GEET (#10)

Rmim ke bhaaiyo.n or beheno.n,

This series is an offshoot of RJGK-19 which was titled "Indian Classical music in Films". It is inspired by a couple of requests to post an explanation of the relationship between the song and raag for the songs in the quiz.

In this series I pick up a song based on classical music, give the basic structure of the raag, and provide some notation of the film song to demonstrate the likeness between the raag and the geet. Shall try to do this as regularly as possible at about a song per week .. unless it gets flamed off or becomes extinct due to poor response.

NOTE THAT THIS SERIES CAN ALSO BE ACCESSED AT

<http://www.lehigh.edu/~ksn2/rg.html>

Please point out any corrections in the information provided ..

The song for today is the duet from Chori Chori :

Geet : raska balama

Raag : Shuddha -KalyAn

Aaroha : S R G P D S"

Avaroha : S" N D P M G R S

Typical Phrases in the Raag (chalan) :

S(N')D', D' S. S R R G, R G P(M)G, G P D S". S"(N)D, P(M)G, S R, (SN')D, D, S.

The notes in the bracket are touched in the "meend"

Shuddha Kalyan, I believe is a combination of bhoop and kalyan, with bhoop in the ascending and kalyan in the descending scale. The meends "S(N)D, P(M)G", are very much essential to the atmosphere of the raag ...

Partial Notation of the Geet with some typical phrases underlined:

ra si ka ba la maa ho - o -
S R G P D S'(N)D DR' DPDS'

dil kyon la gaa yaa to se
NS' D DP P MPNNDP GR RS

dil kyon lagaayaa
D"N"D*RS R S S S S

Arguments/Corrections/Flames welcome :-)

Regards,

Kedar Naphade

RAAG aur GEET (#9)

Rmim ke bhaaiyo.n or beheno.n,

This series is an offshoot of RJGK-19 which was titled "Indian Classical music in Films". It is inspired by a couple of requests to post an explanation of the relationship between the song and raag for the songs in the quiz.

In this series I pick up a song based on classical music, give the basic structure of the raag, and provide some notation of the film song to demonstrate the likeness between the raag and the geet. Shall try to do this as regularly as possible at about a song per week .. unless it gets flamed off or becomes extinct due to poor response.

NOTE THAT THIS SERIES CAN ALSO BE ACCESSED AT

<http://www.lehigh.edu/~ksn2/rg.html>

Please point out any corrections in the information provided ..

The song for today is an old Lata number

Geet : Jyoti Kalasha Chalake

Raag : Bhoop (or Bhoopali)

Aaroha : S R G P D S"

Avaroha : S" D P G R S

Typical Phrases in the Raag (chalan) :

S D' S, S R G, G R P G, D P G, S" D P G, S R, D' D' S

I believe the phrase "G R P G, D P G" is the typical phrase in Bhoop that makes it dif

Partial Notation of the Geet with some typical phrases underlined:

jyo ti ka la sha chha la ke ---e---
GPD P G R G S S R GPDS"DPG

jyo ti ka la sha chha la kemusic
GPD P G R G S S S G R P G D P G R S

hu e gu laa bi laa la su na ha re
P' S S R R P'S S S RG GP G

ran ga da la baa da la ke-----e-----
GP P DS" S" S R S DDS" PPD GGP RRG S

Arguments/Corrections/Flames welcome :-)

Regards,

Kedar Naphade

RAAG aur GEET (#7)

Rmim ke bhaaiyo.n or beheno.n,

This series is an offshoot of RJGK-19 which was titled "Indian Classical music in Films". It is inspired by a couple of requests to post an explanation of the relationship between the song and raag for the songs in the quiz.

In this series I pick up a song based on classical music, give the basic structure of the raag, and provide some notation of the film song to demonstrate the likeness between the raag and the geet. I shall start off with songs from both the versions of the quiz and may move on later to other songs ... shall try to do this as regularly as possible at about a song per week .. unless it gets flamed off or becomes extinct due to poor response.

NOTE THAT THIS SERIES CAN ALSO BE ACCESSED AT

<http://www.lehigh.edu/~ksn2/rg.html>

Please point out any corrections in the information provided ..

The song for today is a very popular Mukesh number

Geet : chandan sa badan

Raag : Yaman

Aaroha : N' R G M D N S'

Avaroha : S' N D P M G R S

Typical Phrases in the Raag (chalan) :

S N', D' N' R S ... N R G, G R, N' R S, N R G M P, M D N D P, P M R G R, N' R G R N' R S

Partial Notation of the Geet with some typical phrases underlined:

chan dan sa badan chanchal chitawan
P PM G R S P PM G R S

dhiire se teraa vo musakaanaa
N R R R R RS R G R G
~~~~~

mujhe dosh na denaa jagawaalo.n  
G M P D D D DP P N DP MP

ho jaau.n agar mai.n diiwaanaa  
S S S N P G PS GMP M P

Arguments/Corrections/Flames welcome :-)

Regards,  
Kedar Naphade

LEGEND : Upper case : Teevra (sharp) notes Lower case : Komal (flat)notes

आंसू भरी हैं ये जीवन की राहें  
कोई उनसे कह दे हमें भूल जाएं  
आंसू ...

वादे भुला दें कसम तोड़ दें वो - (२)  
हालत पे अपनी हमें छोड़ दें वो  
उन्हें घर मुबारक हमें अपनी आहें  
कोई उनसे कह दे ...

बरबादियों की अजब दास्तां हैं - (२)  
शबनम भी रोए मैं वो पासबां हैं  
ऐसे जहाँ से क्यों हम दिल लगाएं  
कोई उनसे कह दे ...  
आंसू ...

RAGA:  
YAMAN — KACHAN — १ — ५  
नी २ ३ ४ ५ ६ ७ ८ ९ १० ११ १२ — १३ १४ १५ १६ १७ १८ १९ २० २१ २२ २३ २४ २५ २६ २७ २८ २९ ३० ३१ ३२ ३३ ३४ ३५ ३६ ३७ ३८ ३९ ४० ४१ ४२ ४३ ४४ ४५ ४६ ४७ ४८ ४९ ५० ५१ ५२ ५३ ५४ ५५ ५६ ५७ ५८ ५९ ६० ६१ ६२ ६३ ६४ ६५ ६६ ६७ ६८ ६९ ७० ७१ ७२ ७३ ७४ ७५ ७६ ७७ ७८ ७९ ८० ८१ ८२ ८३ ८४ ८५ ८६ ८७ ८८ ८९ ९० ९१ ९२ ९३ ९४ ९५ ९६ ९७ ९८ ९९ १००

चंदन सा बदन चंचल चितवन  
 भीरे से तेरा ये मुस्काना  
 मुझे दोष न देना जग वालों - (२)  
 हो जाऊँ अगर मैं दीवाना  
 चंदन सा ...

ये काम कमान भवे तेरी  
 पलकों के किनारे कजरारे  
 माथे पर सिंदूरी सूरज  
 होंठों पे दहकते अंगारे  
 साया भी जो तेरा पड़ जाए - (२)  
 आबाद हो दिल का वीराना  
 चंदन सा ...

तन भी सुंदर मन भी सुंदर  
 तू सुंदरता की मूरत है  
 किसी और को शायद कम होगी  
 मुझे तेरी बहुत जरूरत है  
 पहले भी बहुत मैं तरसा हूँ - (२)  
 तू और न मुझको तरसाना  
 चंदन सा ...

YAMAN KALYAN

जाने कहाँ गए वो दिन, कहते थे तेरी राह में  
नज़रों को हम बिछाएंगे  
चाहे कहीं भी तुम रहो, चाहेंगे तुमको उम्र भर  
तुमको ना भूल पाएंगे  
जाने कहाँ गए ...

मेरे कदम जहाँ पड़े, सजदे किये थे यार ने - २  
मुझको रुला रुला दिया, जाती हुई बहार ने  
जाने कहाँ गए ...

अपनी नज़र में आज कल, दिन भी अंधेरी रात है - २  
साया ही अपने साथ था, साया ही अपने साथ है  
जाने कहाँ गए ...

SHIVRAJANI

$\frac{V}{P} - \frac{S}{SA}$

सा २ गु ५ - ध - सा - सां ५ ध - गु २ सा

गु ५ ध सां - ध ५ गु २ सा

NIGHT TIME.

ओ जानेवाले हो सके तो लौट के आना  
ये बाट तू ये बाट कहीं भूल न जाना

बचपन के तेरे मीत तेरे संग के सहारे  
हूँगे तुझे गली-गली सब ये राम के मारे  
पूछेगी हर निगाह कल तेरा ठिकाना  
ओ जानेवाले...

हे तेरा वहाँ कौन सभी लोग हैं पराए  
परदेस की गरदिश में कहीं तू भी खो ना जाए  
काँटों भरी छगर है तू दामन बचाना  
ओ जानेवाले...

दे दे के ये आवाज कोई हर बड़ी बुलाए  
फिर जाए जो उस पार कभी लौट के न आए  
हे भेद ये कैसा कोई कुछ तो बताना  
ओ जानेवाले...

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